# NEXT WEEK: SEVEN KEYS TO BALDPATE, MANTELL, DE WOLF HOPPER, THE PIPE





OUBTLESS "The Misleading Lady" doesn't measure up to the subject it utilizes-woman's unscrupulous use of the events considerable added interest.

And the chain is clever enough. Surprise, fun and excitement pile on one anful. Some, such as the proposal that starts things going, are unusually well Sylvester's talents and attainments and written. We've had so much love on the stage, that It's getting very hard to work every ounce of the artistic in his make-up. up any enthusiasm over this commonplace emotion. It is, therefore, no grave matter to the audience, this tricking of the hero into a proposal and then the exposure. Yet the authors and the actors together carry it off with an excellent mixture of resility and romance that almost convinces.

### What Paul Dickey Does Toward Naturalism

this scene and many others in the play. Throughout he has one curious touch of naturalism in his acting that a good many more practiced players might profit by

By a very curious coincidence the two actors who do most to carry "The Misleading Lady"—Mr. Dickey and Frank Sylvester, who plays "Boney" so remarkably—gave the same opinion on two points of theatrical debate during interviews in their separate dressing rooms. One was on the trend of the stage (owards the imaginative; the other on the hypnosis of acting.

Mr. Dickey—back from a spin in his car, barely in time to dress—ventured the prediction that the next of the seven-year cycles in popular interest would tend away from the melodramatic, away from the crook and the business man, towards the imaginative.

the imaginative.

Mr. Sylvester, with more time to wait for his second-act entrance, spoke warmly for the play of romantic love. The face which retains no trace of the staring vacancy of "Boney" and suggests that lovable, if hardly logical, person only in the kindly sensitiveness of the mouth, ilt up with a bright interest as Mr. Sylvester talked of the possibility of a drama full of humanity, nobility, emotion, yet not clouded with the sickly sentimentality to which most of our romantic plays have been addicted.

## Hypnotism in

the Actor's Art

the Actor's Art

Mr. Dickey-pulling on a patent leather
boot which contrasted curiously with the
rugged, colleg-athlete type about it—had
a surer phrase for the two men's notion
on acting than had Mr. Sylvester. He
called it "hypnotism"—the self-concentration that was necessary to good acting.
During a play he feels that he "is" Jack
Craigen. He throws himself into the
mood of the man before he goes on, and
he often keeps it after he has left the
hut in the third act to seek the girl on
the mountain side.

Mr. Sylvester feels that with anything

hut in the third act to seek the girl on the mountain side.

Mr. Sylvester feels that with anything but the simplest part, it is next to impossible to do it justice by rushing on after—but this is Mr. Dickey's phrase—'kidding in the wings." 'Boney' took a long and careful 'study.' minute consideration of just what the man would wear, mentally and physically, before the play was produced. It takes the same careful thought before every entrance. Mr. Sylvester wants a few minutes to concentrate on the problem in hand before he is ready to walk on and achieve the metamorphosis that brings this very human and lovable lunatic upon the stage.

### A Very Different

Sort of Theatre A man like Mr. Sylvester, who has made a triumph in the playing of an unusual character, and who looks forward with terror to a awarm of managers trying to furniab him with the same sort of part till doomsday, feels very keenly the lack of the repertory theatre in America. Mr. Sylvester has tasted something very like it in his days in stock. Then, with a new

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part a week, there was always something for him to what his art upon, new prob-lems to solve, new emotions to create.

attlizes—woman's unscrupulous use of the mex-lure. But the farce at the Broad is fust as amusing for all that. Indeed it's more than likely that the play's treatment of the matter, shallow and superficial as it is, gives the farcical chain of events considerable added interest.

Many an actor looks with envy toward the theatres of Germany. Here he works and then settles back into the deadening monotony of weeks, even seasons, of the same part. The only way he may achieve variety is at the price of failure after failure. In German theatres he is playing failure. In German theatres he is playing from three to five different parts each week, as the reperiory revolves, the plays changing each night and recurring according to popular liking for them. That sort of theatre would take a man of Mr.

Incidentally, such a theatre, producing its own plays with its own company week after week, would never find itself in the hopeless plight that the Forrest has just experienced. Here a playhouse is absolutely dependent on what men outside send it, upon the financial vagaries of plays like "90 in the Shade," and the managerial decisions of the booking powers. In Germany if a theatre finds a new ers. In Germany If a theatre finds a new Paul Dickey, one of the authors, is also an actor who does a good deal for this seeme and many others in the play.

### An M. D.'s Prescription

his family physician, who lives in Brook-lyn, and whose hobby, outside of medi-cine, is Shakespeare. Mantell laid before him all the historical material relative to King John's death he could find, and said. "Now Doctor, what is your diag- stage setting had been built around them, nogle?"

beads of perspiration were a startling feature. The invsician explained to Man-tell, step by step, the processes and agonies of such a death, and it is this death in a weird unearthly realism touched by art that the tragedian por-

### De Wolf Hopper Among the Classics

De Wolf Hopper has joked and sung in the beautiful Greek Theatre at the University of California.

The invitation was extended late last summer by the board of trustees through the chairman, Professor Armes, head of the department of English literature. It was the first time that are resident. the department of English literature. It was the first time that any artist even remotely connected with the field of comic opera had ever been invited to appear in this replica of the classic theatres of ancient Greece. Only the most distinguished legitimate players, and a comparativety small number of these, had up to that time been honored by the university authorities with a request to give a performance there, and only classic plays had hitherto been presented upon the stately stage. Mme. Sarah Bernhardt had appeared in "Phaedre." Miss Margaret Anglin had presented "Antigone" and Miss Maude Adams and a large company had journeyed direct to San Francisco from New York for one presentation of "As You Like It."

Mr. Hopper, who was planning a re-

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vival of "Trial by Jury," the delicious one-act safire on courts of law which marked the first successful collaboration of Sir William Schwenck Gilbert and Sir of September 25 in the presence of an audience which numbered 7400 persons. Mr. Hopper, of course, appeared as the Judge who fell in love with the plaintiff in the breach of promise case on trial be-

MANTELL.

or the breach of promise case on trial before him; Arthur Aldridge appeared as
the defendant and Arthur Cunningham
was the usher.

The presentation was an unqualified
success, and "Trial by Jury" was permanently retained in the company's repertoire, being given in conjunction with
"Pinafore."

Mr. Hopper tells of an amusing incident In connection with the performance at the Greek Theatre. When it was over there was a great outburst of applause, and more than a hundred lusty-lunged

students in all parts of the vast audi-torium began to shout "Casey."
"I was appulled," said Mr. Hopper, "at the prospect of reciting such a thing as 'Casey' under such classic surroundings. out the calls for it began to grow louder more practiced players might profit by the second for the control of the control and louder. I raised my hand to still the noise, but the clamor grew and grew. Suddenly, I caught the eye of Professor

### "My First Lines"

MO SEE our favorite dramatic stars I saunter about the stage quite as though they were there first and the as a sort of after-thought, it is difficult The physician, after carefully going over the whole case, came to the conclusion that John died by slow but very virulent and painful posioning, in which huge lines. But as there is a "first" for everything, they naturally went through that more or less thrilling experience. What were their first words? What was the play? Where, and when and what parts and now old were they? A number of the most prominent players now before the public have answered all these in-teresting questions for a writer in the Theatre Magazine, and here is what

Yes, sir, it is!"
"Those were my first lines," said Otis
Skinner, "and I fear I put altogether too
much emphasis on them, for I was fearfully impressed with the importance of

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my very small part. It was in the play 'Woodleigh,' produced at Wood's Museum, in Philadelphia, October 30, 1877. I had was 'Old Plantation,' a negro,

Robert Bruce Mantell's "first lines" consisted of one sentence of one word. He was the Sergeant in "Arrah-na-Pogue," at the Theatre Royal, Rochdale, "My Scotch parents did not approve of my desire to become an actor, so they apprenticed me to a wine merchant. But I ran away and managed to get a place in the "Arrah-na-Pogue" Company under the name of 'R. Hudson, and you may believe that Mr. R. Hudson was very proud in his sergeant's uniform as he exclaimed 'Halt!" Henry Miller

## Henry John Miller asked that question

LAST ACTS

By William Archer.

If it were as easy to write a good last act as a good first act we should be able to reckon three musterpieces for every one that we can name at

"He fests at scars who never felt a scound?" thundered 16-year-old William Faversham, at Ladbrook Hall, London, England, February 17, 1887. It was his

very first appearance on the professional stage, and he had a part in "Romeo and Juliet." "The carriage waits at the door, mad-

NAN HALPERIN, KEITH'S

as the Earl of Shrewsbury in the production of "Amy Robast," in the Grand Opera House, Toronto, Canada, in 1877.

when he was 18 years old. He was with Mr. and Mrs. Charles Wolcot.

William Faversham

on the stage," said Cyril Francis Maude, "and I appeared in that old standby, 'East Lynne,' at the Tabor Opera House, in Denver, Colo., with Daniel Bandmann. I cannot remember the date, about 40 years ago, I think."

### William H. Crane

"In consideration of Ma'mselle, Marie de Berkenfeldt being united to Archambonte Duke de Grandtete, Madame Priscilla de Berkenfeldt, aunt of the said Marie, agrees to setle upon the husband certain herein named estates, the Duke de Grandtete on his part merely bestowing upon his Duchess his ancient and hereditary titles."

For a "first-line." William H. Crane seems to have had a record-breaker. "The date was July 13, 1883. I was the Notary in 'The Daughter of the Regiment,' in Mrs. Harriet Holman's company, and was 18 years old, my pay being the training and my board."

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day, "King John"; Tuesday, "Macbeth"; Wednesday matinee, "Romeo parties"; Wednesday evening, "Hamlet"; Thursday, "King Lear"; Friday, "Righter"; Saturday matinee, "The Merchant of Venice," and Saturday even
"Richard III." Second week—Monday and Saturday evenings and Saturday and saturday evenings and saturday evenings. "The Merchant of Venice"; Thursday, "Hamlet," and pages, "King John."

METROPOLITAN—De Wolf Hopper and Gilbert & Sullivan Opera Company's fortnight of repertory, First week—Monday, Tuesday, Saturday matines a night, "The Mikado"; Wednesday matines and night, "Pinafore" and "Trial Jury"; Thursday and Friday, "The Firstes of Pensance." Second week—Moday, Tuesday and Saturday matines, "Yeomen of the Guard"; Wednesday mines, "The Mikado"; Wednesday night, "The Sorcerer" and "Trial by important of the Company of the Mikado". LITTLE-"The Piper," with Edith Wynne Matthison and the resident companies of the Preston Peabody's Stratford Prize play which The New Theatre beduced some years ago. It deals skilfully in blank verse with a version of a

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VAUDEVILLE.

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GLOBE.—William J. Dooley and Company in "The Lawn Party"; Carl Byal and Dora Early, song and dance; Walton and Rutland, "Senator" Francis Murand Rutland, "Senator" Francis Mur-phy in monologue, Stoddard and Hynes in "The Absent-Minded Professor," Ed-die Borden and Irene Shannon in "Bits of Vaudeville"; The Lowes, twirlers of the lariat, and Richards and Brandt,

WILLIAM PENN-Harrington Reynolds in "The Haberdashery," Joe and Lew

Florence Clark in "Marconed," Car and McCullough in "Much Ado Abe Nothing." Dupree and Dupree, clists, and Kremka Brothers, acress

clists, and Kremka Brothers, acress CROSS REYS (first half of week).—7 Arabian Nights"; Webber and Ellis "surprise comedians"; Edith Mong protean; Percy Waram in "The Bose Mate," Burns and Acker and the Attrio. (Second half of week).—The Asbian Nights," Bill K. Wells, comedia Cebalos and Desmond. singing adancing; Barclay and Company "Magical Mystery," Estelle Rose, a medienne, and the Five Martella. STOCK.

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starts for his plantations in Cuba a ends up in the society of "The Cla ing Vine." WALNUT - "Milestones," the Espirocomedy by Arnold Bennett and Edward

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